ROYAL ACADEMY PICTURES

1897

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ROYAL ACADEMY PICTURES

1897

ILLUSTRATING

The Hundred and Twenty-Ninth Exhibition of the Royal Academy

BEING THE

Royal Academy Supplement of "THE MAGAZINE OF ART"

CASSELL AND COMPANY, LIMITED

LONDON, PARIS & MELBOURNE

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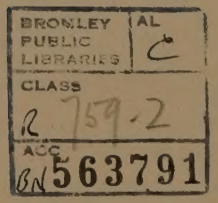


36 × 60

THE JUDGMENT OF PARIS.

EVELYN W. SOLLY

THE ROYAL ACADEMY, 1897.

INTRODUCTION.

IN this, the tenth annual issue of "Royal Academy Pictures," is reflected as faithfully as such a work can do it the best that is to be seen in painting and sculpture at the great Spring exhibition at Burlington House. A few—a very few—of the leading works are not here included, owing either to insurmountable considerations of copyright or to disinclination on the part of the artists themselves; but the great majority of the most successful works may here be studied, alike as to subject, composition, and treatment, and a fairly accurate idea may be formed of the character and quality of the year's effort in the two leading sections of the Fine Arts.

The most significant conclusion to which the thoughtful critic is driven by such an examination is that English painters once more assert their independence, not entirely of foreign influence perhaps, but of mere imitation of foreign methods and of foreign aspect. If the map of Europe be divided fairly into West and East, all that half lying to the West, save Britain alone, is—or till quite lately has been—so absolutely subject in matters of art to the dominion of France that it is often difficult to know whether the pictures there wrought are not the production of Frenchmen born. That Art is of no country we all recognise; but national feeling is a prime factor in every sincere manifestation of it, and to paint "with a French accent"—adopting the Gallic point of view as well as Gallic technique—is flattering neither to the painter's own individuality nor to the Frenchmen whom he copies. Frenchmen will only regard as rivals and competitors men who aspire to be equals, not mere servile imitators.

In two of the principal pictures of the year in the Royal Academy we see how French influence has been assimilated rather than blindly accepted. Yet Mr. Sargent in his brilliant portrait group of "Mrs. Carl Mayer and Children," and Mr. Waterhouse in his exquisite "Hylas

and the Nymphs," remain, the first an American and the second an Englishman. No one could mistake either picture as a French production. Again, the works of Sir George Reid—a portrait of the very highest class—of Mr. Abbey, Mr. Watts, Mr. E. J. Gregory, Mr. Napier Hemy, Mr. Davis, Mr. Frank Dicksee, Mr. Herkomer, and others of the front rank, are stamped with the personality of their painters: such of these men as have studied in Paris did not sell their birthright there when they sought education in the schools of France and breathed the gracious atmosphere of her artistic genius.

The general belief that the present is an "Outsiders' Academy" is hardly one that can fairly be sustained. It is unquestionably true that many fine works come from non-members to strengthen what is an unusually limited contribution from the Academicians themselves; but a careful survey of the exhibition proves that the most notable pictures, and sculptures too, are produced by the members as of yore. At the same time it is pleasant to see the vigour of the younger men, whose views on the mission and the technique of art colour the Academy with a firmly established, clear tone of reform. The general level of the Outsiders is seen to be higher than ever; and those of the front rank make sturdy effort to render themselves worthy of taking their rightful place when Time shall summon them to assume the main burden of sustaining the credit of British art. In portraiture and landscape, in figure- and subject-painting, and in animal-painting, too, names little known to the public at large have started into prominence. The insight of Mr. Harold Speed, the feeling for colour and light of Mr. Swanwick, the extraordinary power of drawing and vigour of thought (if expressed as yet with a little too much emphasis) of Mr. Byam Shaw, the incisive grace of Mr. Spencer Watson, and the swift observation and facility of realisation of animal-form and animal-expression (to say nothing of natural gift for grouping) of Miss Lucy Kemp-Welch—these surely justify the opinion that among the younger generation of rising painters are personalities of singular ability and of high promise.

Not less of interest is to be found in the section of Sculpture; but here no new talent forces itself upon notice. The fine portraiture of Mr. Brock and Mr. Onslow Ford, whose decorative work is as brilliant as his busts of distinguished men; the original statuary in bronze and marble mixed of Mr. Frampton; the delicate reliefs of Mr. Hamo Thornycroft; and the imaginative design and graceful execution of Mr. Reynolds-Stephens, are among the works of a section which is dominated by the superb ewer and dish of Mr. Alfred Gilbert—a masterpiece of the silversmith's art. Mr. Gilbert, Mr. Thornycroft, Mr. Armstead, and Mr. Brock are the living founders of England's excellence in sculpture—a school of singular beauty and accomplishment, which may be said to have taken its rise within the recollection of men who are not yet old.

A word may appropriately be accorded to the method by which these works are here reproduced. This "tone-process" has made strides so great within the last few years that even those who have liked it least have become reconciled, if not to its drawbacks, at least to its merits. It is necessary only to compare this issue with that of two or three years ago to appreciate the advance that has been made, not only in delicacy of texture, but in accuracy of tone and detail; so much so, indeed, has this been recognised by the artists themselves, that many of them systematically decline to allow their works to be reproduced by any other method. But in its more artistic quality which it now achieves, the process is often blamed with the fogginess, blotchiness, and other faults, which are, indeed, but the truthful representation of the peculiar technique of the original picture.

So much, indeed, must be said on behalf of "Royal Academy Pictures, 1897," which aims at setting before the public the general aspect of the better part of the Royal Academy exhibition. How far it has succeeded it must be for the public finally to pronounce.

M. H. SPIELMANN.

ROYAL ACADEMY PICTURES, 1897.

PART I.

51×45

BUTTERFLIES.

MOUAT LOUDAN.

46 × 33

FOR THE COMING EVENT.

F. W. W. Topham. R.I.

60 - 16

A PRINCESS OF DREAMLAND.

ELIZABETH STANHOPE FORBES.

96 × 60

H.R.H. THE DUKE OF CAMBRIDGE.

A. S. Cope.

5 feet high

PLAYMATES (*Marble*).

H. H. Armstead, R.A.

48 × 72

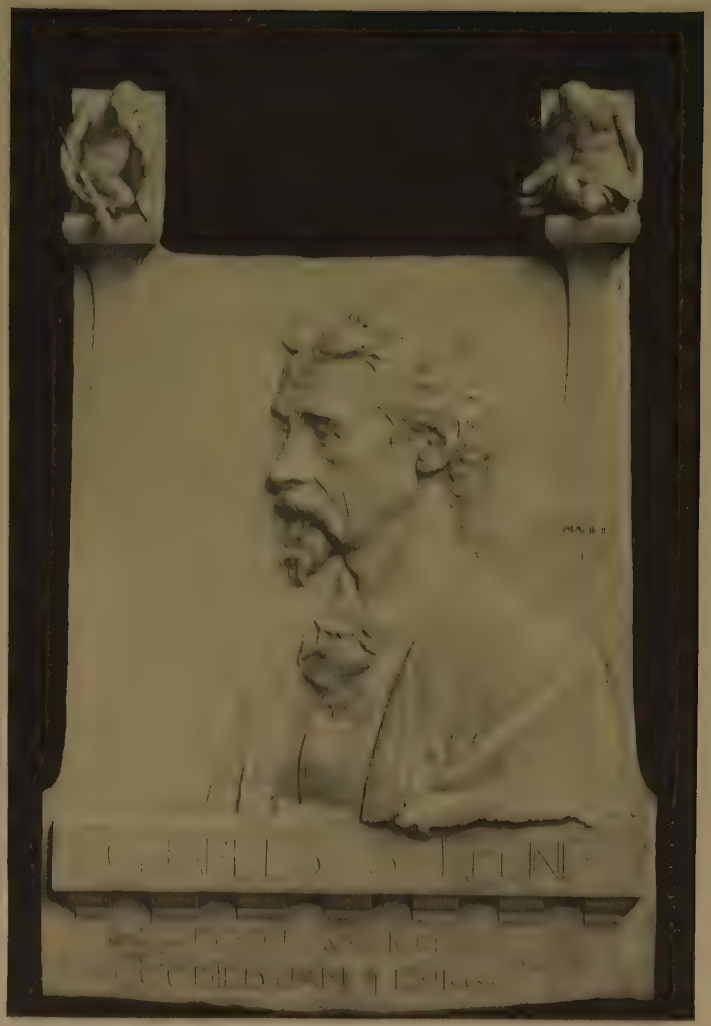
"CHILDE ROLAND TO THE DARK TOWER CAME."

J. MacWhirter, R.A.

19 - 11

THE AMATEUR (*Water Colour*).

H. Stacy Marks, R.A.



THE LATE CHARLES KEENE (*Bronze and Marble*).
(*Memorial Panel for the Public Library, Shepherd's Bush.*)

George Frampton, A.R.A.

39 × 72

THE SOUTH STACK LIGHTHOUSE.

("The wind athwart the tide.")

JOHN BRETT, A.R.A.

11 × 18

THE GIPSIES' REST.

EYRE CROWE, A.R.A.

TRANQUILLITY.

"Every leaf was at rest—I heard not a sound but the woodpecker tapping the hollow beech tree."

T. Sidney Cooper, R.A.

71×55

LADY WANTAGE AND HER EGYPTIAN DONKEY.

BRITON RIVIERE, R.A.

45 × 30

PROFESSOR MITCHELL, D.D., ST. ANDREWS.

Sir George Reid, P.R.S.A.

36 × 72

THE FOREST TEAM.

N. H. J. Baird.

28 × 36

BLEAK MARCH.

Fred Hall.

48×72

THE GARDEN BY THE RIVER.

YEEND KING, R.I.

48 × 68

FUGITIVES.

E. Blair Leighton.

48 × 72

HAMPSTEAD: FROM THE FIRS BY "THE SPANIARDS."

DAVID MURRAY, A.R.A.

46 × 66

ST. GEORGE.

George Hitchcock.

43 × 73

THE WILD NORTH SEA.

ROBERT W. ALLAN, R.W.S.

48 × 72

IN A FOG.

DAVID FARQUHARSON.

56 × 44

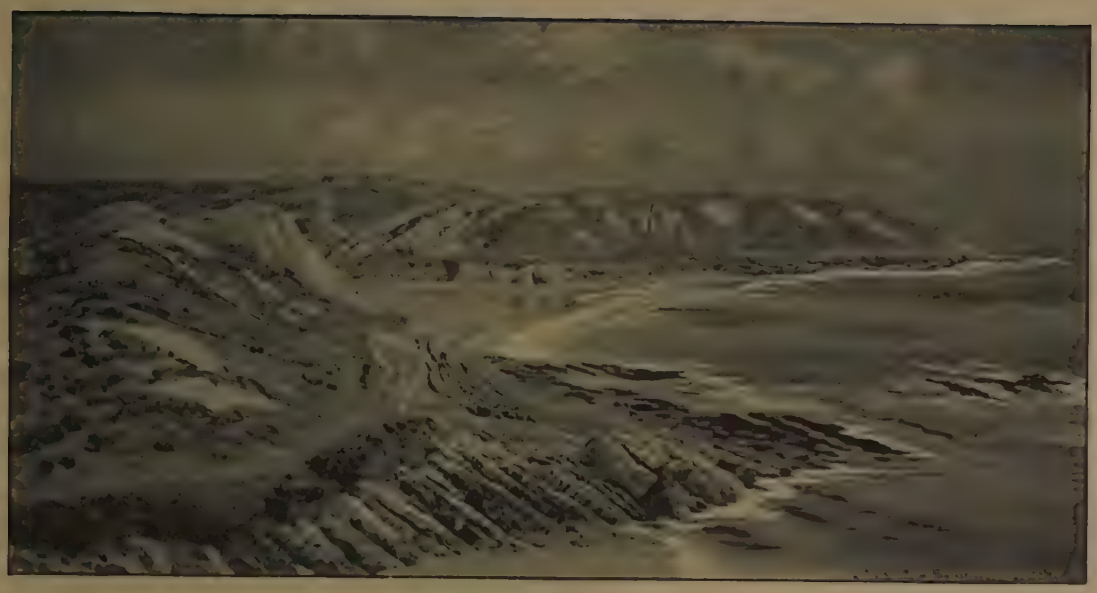
THE LORD LISTER, P.R.S.

WALTER W. OULESS, R.A.

72×48

THE PIPER AND THE NYMPHS.

J. R. Weguelin.



10 · 19

WHITESHELL POINT, CASWELL BAY (LIMESTONE).

JOHN BRETT, A.R.A.

40 x 53

EVENING, AFTER A HOT DAY.

D HAROLD SWANWICK. 25

30 × 40

THE CLOSE OF AN AUTUMN DAY.

HAROLD STEELL.

42×34

THE OLD BARN.

GEORGE CLAUSEN, A.R.A.

(By Permission of Messrs. Boussod, Valadon and Co., the Owners of the Copyright.)

34 × 56

STAITHES, YORKSHIRE.

ARTHUR A. FRIEDENSON.

41 · 69

THE TEMPTATION OF ST. ANTHONY.

J. C. Dollman, R.I.

42 × 50

JOHN GRAHAM, ESQ.

FRANK BRAMLEY, A.R.A.

48 × 65

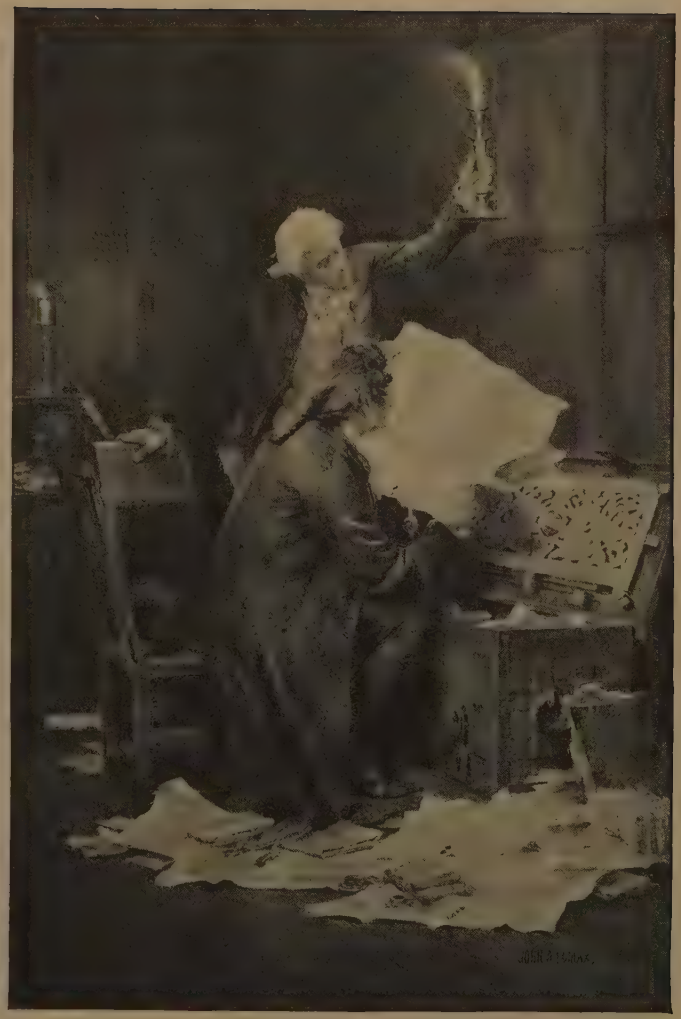
"In faith and hope the world will disagree.
But all mankind's concern is charity."

WALTER LANGLEY, R.I.

30×20

SWEET MISTRESS PRUE.

HELEN H. HATTON (MRS. W. H. MARGETSON).



18×12

SEEKING THE WILL.

J. A. LOMAX.

34 × 50

NORTH SEA CROFTERS.

F. Stuart Richardson.

30 × 25

GEORGE FRAMPTON, ESQ., A.R.A.

SOLOMON J. SOLOMON, A.R.A.

49 × 26

A WEE RHODESIAN: DAUGHTER OF E. A. MAUND, ESQ.

RALPH PEACOCK.

61 × 96

THE EVENING PRAYER TO ALLAH.

FREDERICK GOODALL, R.A.

44 × 28

A FANTASY.

G. S. Watson.

50 x 37

A TRANQUIL STREAM.

ERNEST A. WATERLOW, A.R.A.

35 × 28

A COSY CORNER.

HENRIETTE RONNER, R.I.

TRAVELLING HARVESTERS.

H. H. La Thangue

48 × 36

MASTER JACK SPEED.

LUKE FILDES, R.A.

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22 × 17

THE KING'S MESSENGER.

SEYMOUR LUCAS, A.R.A.

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ROYAL ACADEMY PICTURES, 1897.

PART II.

45 × 41

A SUMMER MORNING.

H. H. La Thangue.

56 × 40

MISS DOROTHEA P. BOWMAN.

HENRY T. WELLS, R.A.

FREDERICVS BARLOW CVIVS CINERIBVS CATHEDRALIS SANCTI ALBANI APVD VERVL
ONICVS SCHOLÆ SYLVESTRIS QVAM DISCIPLINA DOCTRINA MORIBVS

36×84

MEMORIAL TO THE LATE CANON GUY, D D.

(To be placed in the Chapel of the Forrest School.)

W. Goscombe John.

50×50

VENICE.

Frank Brangwyn.

(By Permission of F. J. Fry, Esq., of Bristol.)

34 × 46

DIANA.

ARTHUR WARDLE.

38 × 50

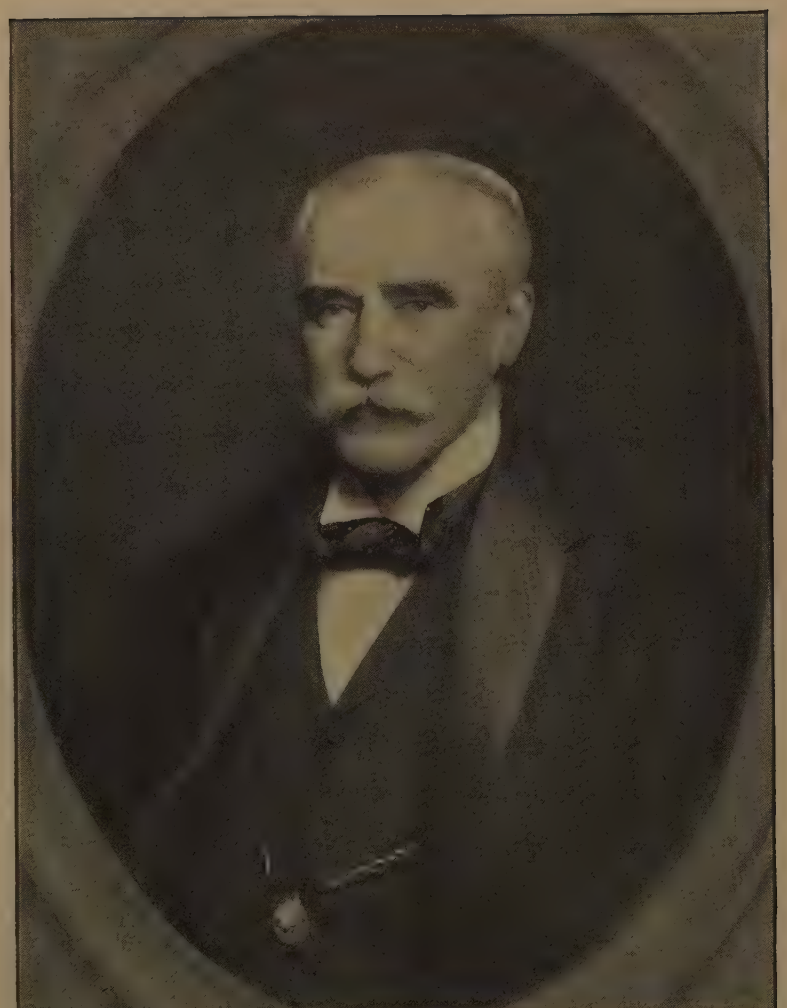
NEARLY DONE.

W. Dendy Sadler.

32 inches high

MISS ADELAIDE BURTON (*Marble*).

GUSTAV NATORP.



30 × 23

SIR MYLES FENTON.

LUKE FILDES, R.A.

80 × 96

OUT OF HARNESS.

MARK FISHER.

36 × 25

FLOWERY FIELDS.

ERNEST A. WATERLOW, A.R.A.

24 × 18

SUMMER DAYS.

G. A. Storey, A.R.A.

60 × 84

THE FIRST TOUCH OF WINTER.

WELLWOOD RATTRAY, A.R.S.A.

32 × 48

FARTHEST NORTH: THE END OF THE EXPEDITION.

MAUD EARL.

DAME ALICE OWEN (A.D. 1547–1613), FOUNDRESS OF OWEN'S SCHOOL, ISLINGTON. (*Marble and Bronze.*)

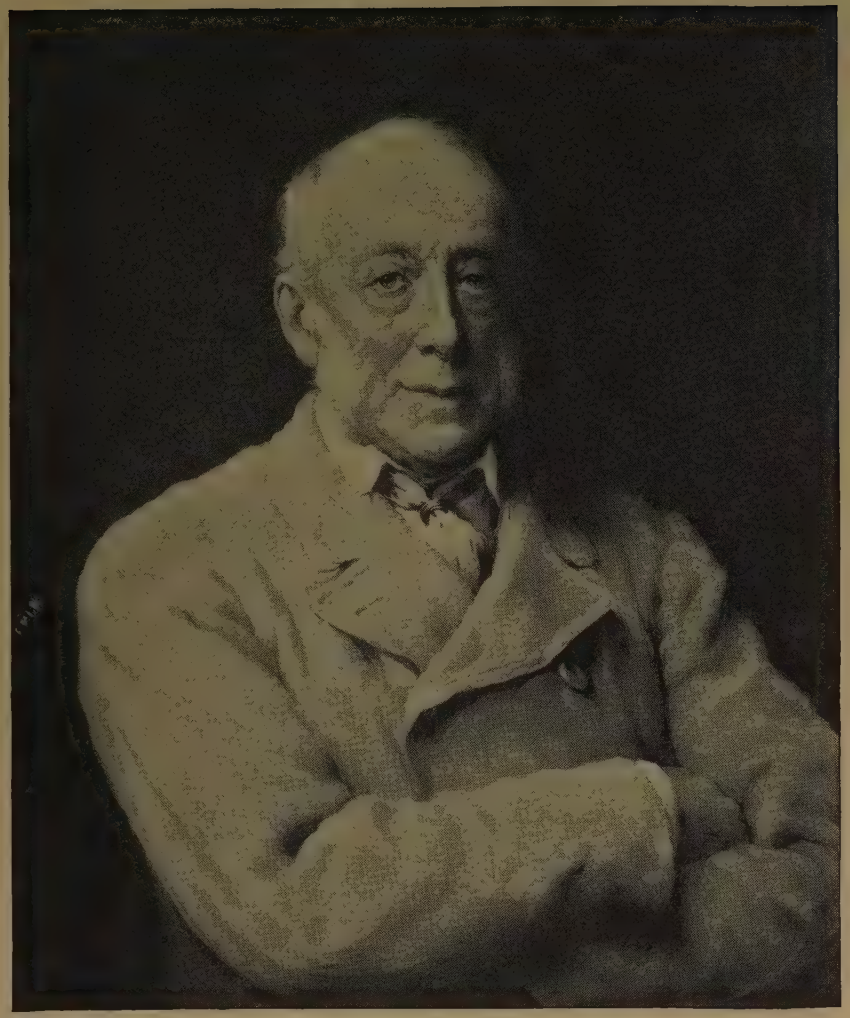
(*For Entrance Hall of the School.*)

GEORGE FRAMPTON, A.R.A.

46 × 72

HERALD OF NIGHT.

ARNESBY BROWN, R.B.A.

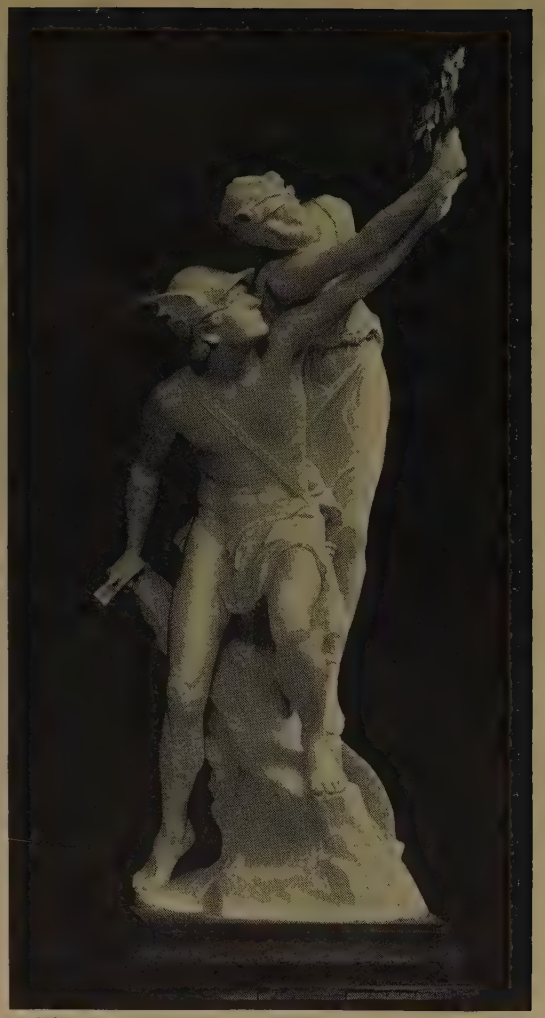


30×25

THE HON. SIR SPENCER PONSONBY FANE, K.C.B.

(Painted for the Marylebone Cricket Club.)

WALTER W. OULESS, R.A.



5 feet high

THE MOUNTAIN OF FAME.

A. C. LUCCHESI.

60 × 120

COLT-HUNTING IN THE NEW FOREST.

LUCY E. KEMP-WELCH.

(Purchased by the President and Council under the Terms of the Chantrey Bequest.)

46×84

PILCHARDS.

C. Napier Hemy.

(Purchased by the President and Council under the Terms of the Chantrey Bequest.)

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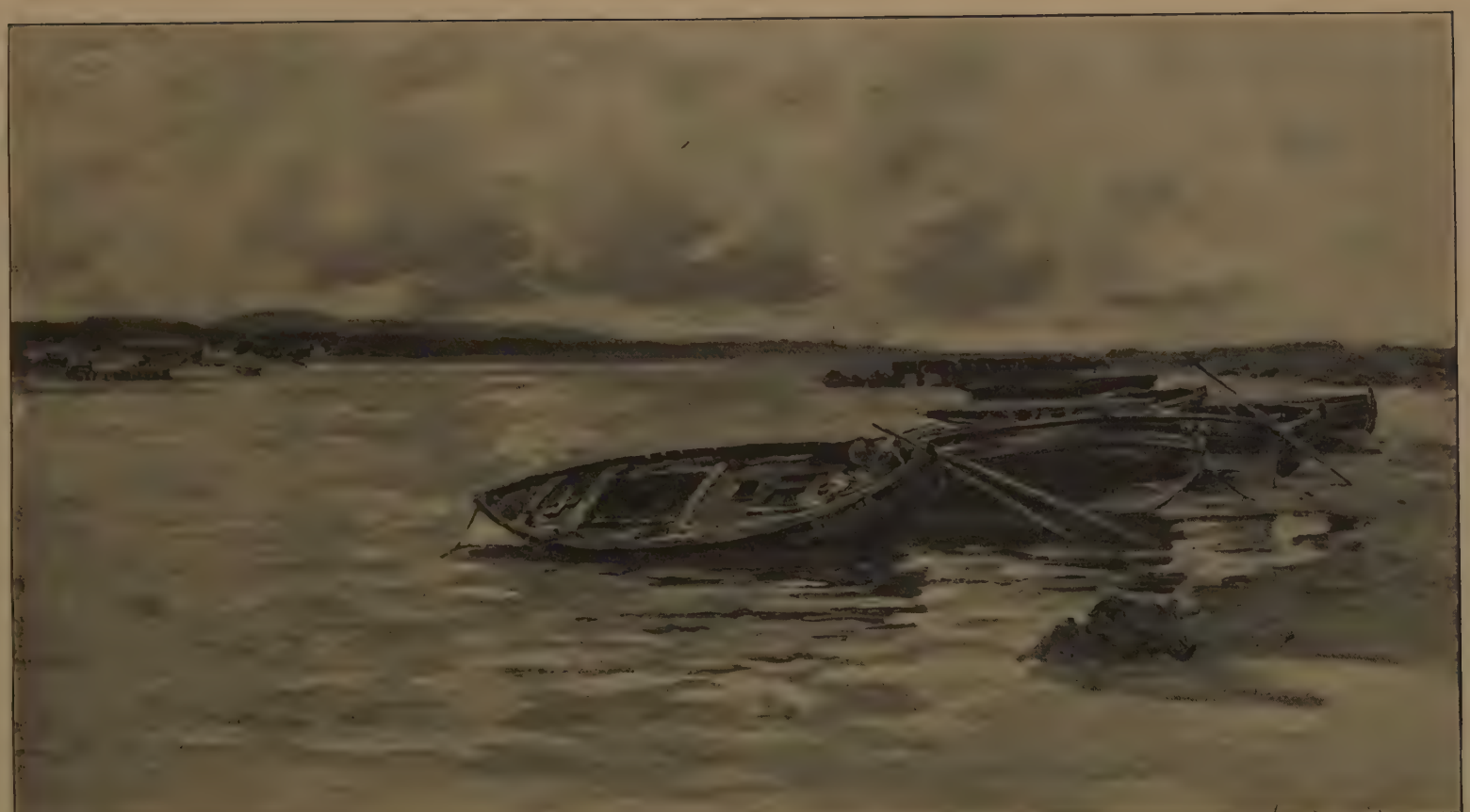


20 × 36

THE DAY OF REST.

COLIN HUNTER, A.R.A.

69

69 × 103

"PEACE BE TO YOU."

"Now when it was late that same day, the first of the week, and the doors were shut, where the disciples were gathered together for fear of the Jews, Jesus came and stood in the midst, and said to them, 'Peace be to you.'"—St. John xx. 19.

John H. Bacon.

60×37

THE BUILDER'S DAUGHTER.

PHIL R. MORRIS, A.R.A.

29 × 55

RICK-MAKING.

CHARLES W. WYLLIE.

11 × 14

THE CROW-BOY.

EYRE CROWE, A.R.A.

4 ft. 9 in.

OCEANA (*Marble*).

(*For the Union Club, Sydney, N.S.W.*)

BERTRAM MACKENNAL.

Life-size

INVOCATION TO THE GODDESS OF LOVE.

HENRY C. FEHR

47 × 33

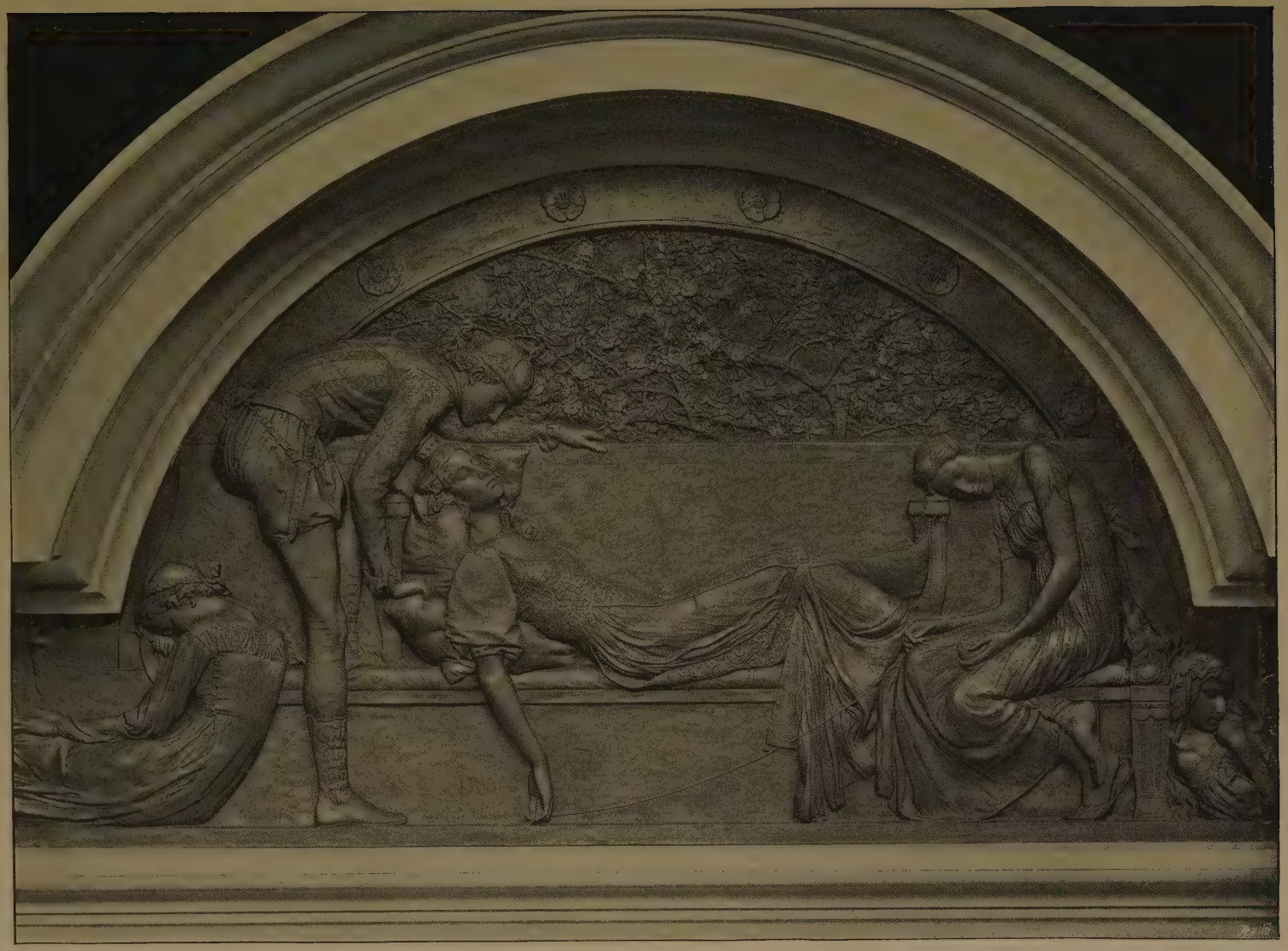
THE LINER'S ESCORT (*Water-Colour*).

W. L. Wyllie, A.R.A.

48 × 72

HAMPSTEAD'S HAPPY HEATH.

DAVID MURRAY, A.R.A.



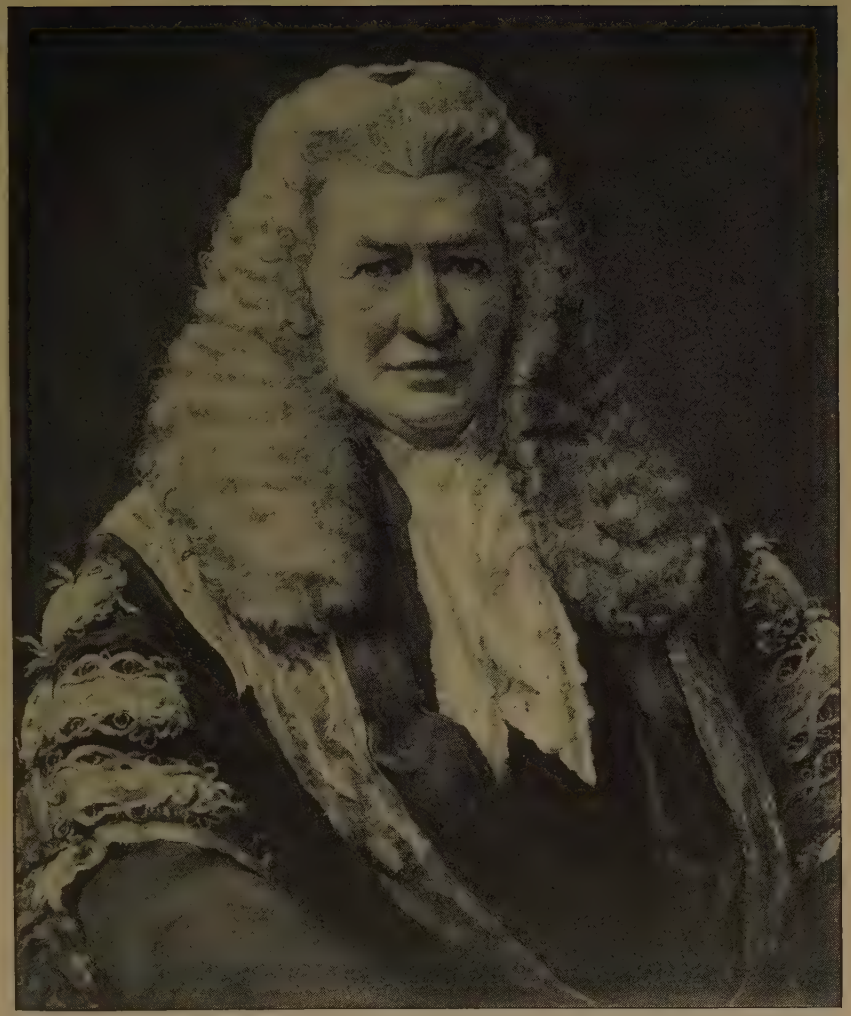
PORTION OF A PANEL FOR A CHIMNEY-PIECE: "THE SLEEPING BEAUTY."

W. Reynolds-Stephens.

41 × 70

LOVE'S BAUBLES.

BYAM SHAW.



30 × 25

THE RIGHT HONOURABLE LORD JUSTICE LINDLEY.

WALTER W. OULESS, R.A.

24 × 16

RUTH.

PHILIP H. CALDERON, R.A.

44 × 34

THE BISHOP OF RIPON.

HENRY T. WELLS, R.A.

30 × 50

RAIDERS.

HERBERT DICKSEE.

48 × 72

THE LAST FIGHT OF *THE REVENGE.*

"The little *Revenge* ran on sheer into the heart of the foe,
With her hundred fighters on deck and her ninety sick below."

THOMAS SOMERSCALES.

51×41

MRS. FRED METHOLD AND HER DEERHOUNDS—"THANE MACDUFF" AND "LOLA."

—

BRITON RIVIERE, R.A.

48 × 33

ACROSS THE STREAM.

STANHOPE A. FORBES, A.R.A.

26 × 53

"The devil of any knight, giant, or man can I see of all those you talk of now."—Don Quixote.

Arthur Lemon.

50 × 88

RIVALS.

ERNEST NORMAND.

50×72

APHRODITE'S REALM.

GEORGE WETHERBEE, R.I.

28 × 37

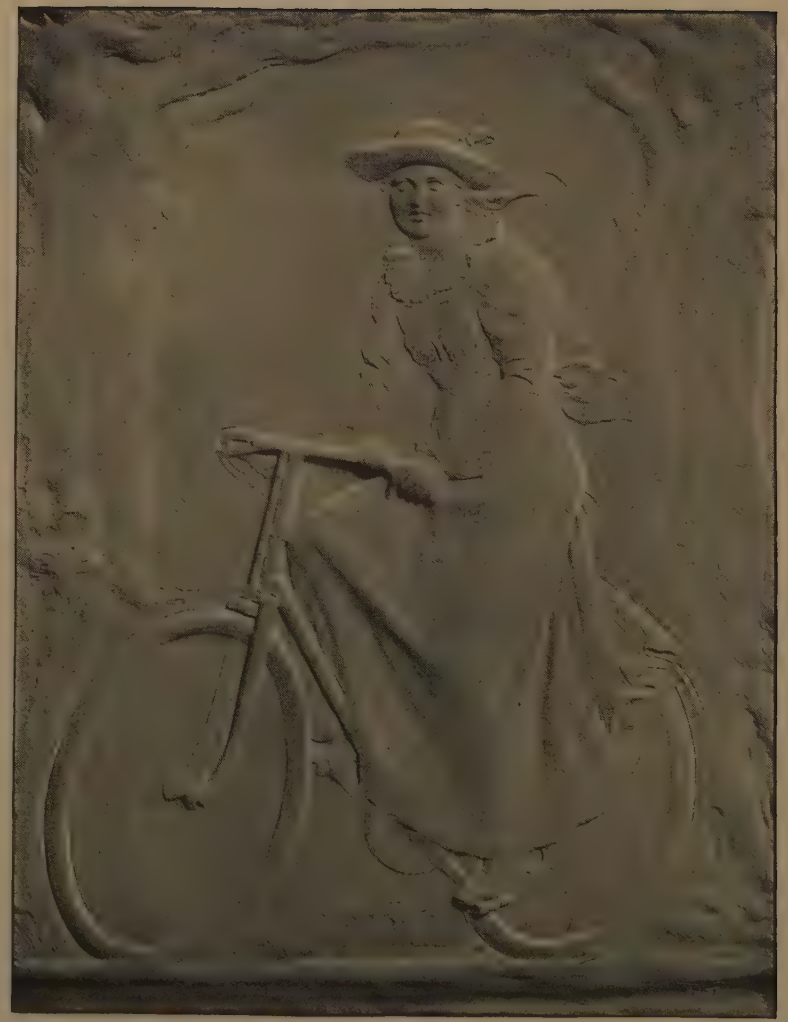
JUBILEE REJOICINGS.

JOSEPH CLARK.

55×40

INCORRIGIBLE.

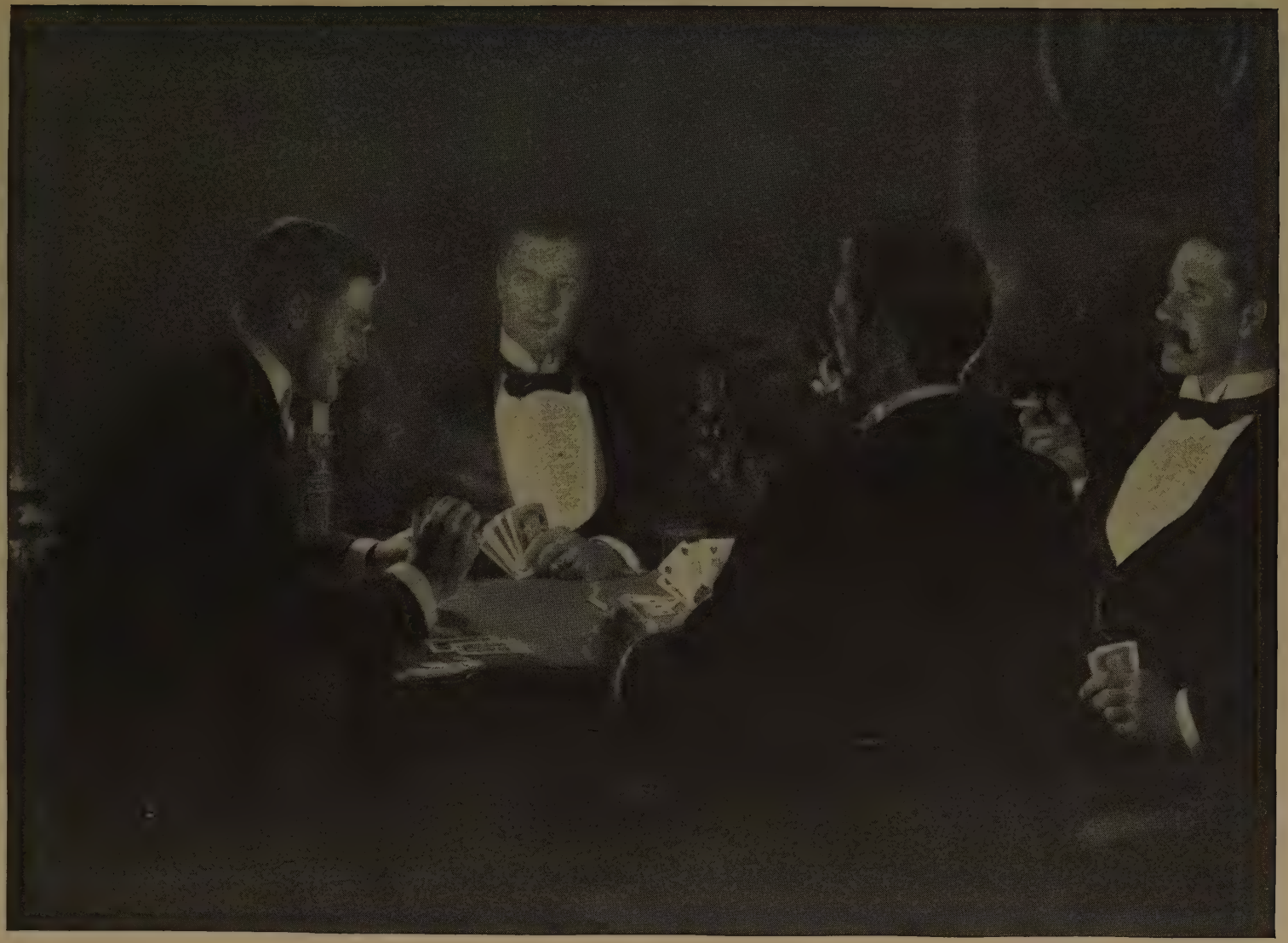
CARL SCHLOESSER.



2 feet high

A PORTRAIT.

W. HAMO THORNYCROFT, R.A.



46 × 62

THE WHIST PLAYERS.

HON. JOHN COLLIER.

22 × 15

BAPTISM OF PRINCE ALBERT OF YORK IN ST. MARY'S, SANDRINGHAM, FEB. 17, 1896 (*Water-Colour*).

SYDNEY P. HALL.

14 inches long

LEOPARD WITH TORTOISE (*Silver*).

JOHN M. SWAN, A.R.A.

24 × 20

MRS. FRANK BRAMLEY.

FRANK BRAMLEY, A.R.A.

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Life-size

THE LATE SIR J. E. MILLAIS, BART., P.R.A. (*Bronze*).

E. Onslow Ford, R.A.

ROYAL ACADEMY PICTURES, 1897.

PART III.

46 × 40

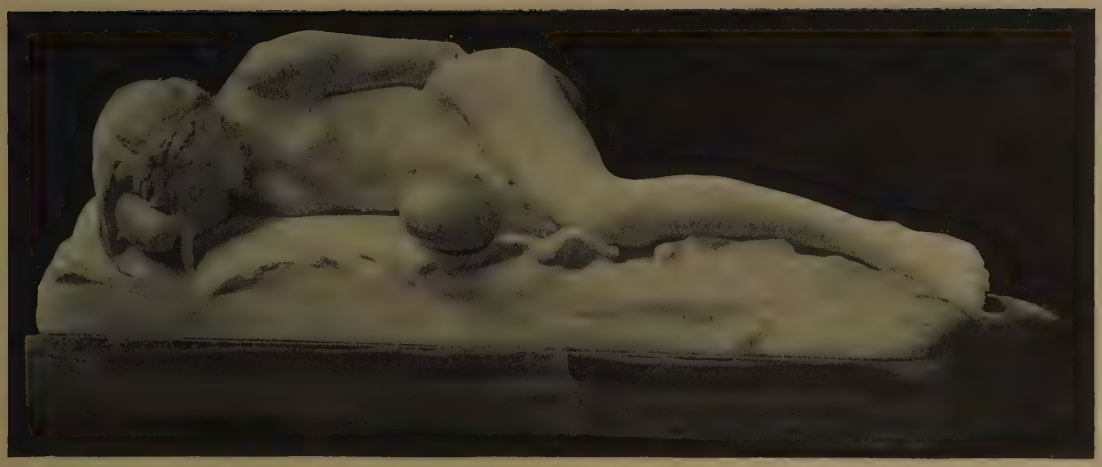
GLEANERS.

H. H. La Thangue.

2 feet high

MISS JOAN THORNYCROFT (*Bronze*).

W. Hamo Thornycroft, R.A.



2 feet 6 inches in length

THE NYMPH OF LOCH AWE (*Marble*).

FREDERICK W. POMEROY.

(Purchased by the President and Council under the Terms of the Chantrey Bequest.)

51 inches in diameter

THE SEA HATH ITS PEARLS.

W. H. MARGETSON.

60 12

RETURN TO THE FARM: MILKING-TIME.

T. Sidney Cooper, R.A.

AN INCIDENT OF NAPOLEON'S EGYPTIAN CAMPAIGN, 1798.

The French army was accompanied by a staff of *savants* who were openly derided by the soldiery, who called their donkeys "*demi-savants.*" Napoleon issued an order for their protection to the effect that "*Messieurs les savants et les ânes*" were to be housed within the infantry squares when the daily encounters with the Mamelukes commenced.

WALTER C. HORSLEY.

35 × 81

VESPERS.

M. [illegible]

36 × 28

MISS BEATRICE DELMÉ RADCLIFFE.

ARTHUR HACKER, A.R.A.

34 × 26

A TEMPTING SLIDE.

ARTHUR J. ELSLEY.

60×96

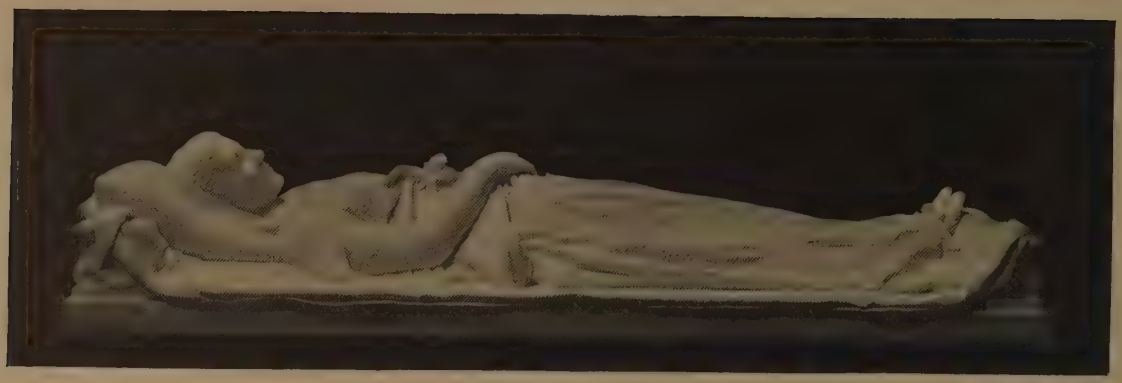
NORMAN RAMSAY AT FUENTES ONORO.

"Suddenly the multitude became violently agitated; an English shout pealed high and clear, the mass was rent asunder, and Norman Ramsay burst forth sword in hand, at the head of his battery, his horses, breathing fire, stretched like greyhounds along the plain, the guns bounded behind him like things of no weight, and the mounted gunners followed close with heads beat low and pointed weapons on desperate career."—*Napier's "Peninsular War."*

W. B. Wollen, R.I.

THE DAY OF REST

G. D. Leslie, R.A.



Life-size

EFFIGY OF A LADY (*Marble*).

THOMAS BROCK, R.A.

51 × 77

JULIET ON THE BALCONY.

W. P. FRITH, R.A.

55 × 11

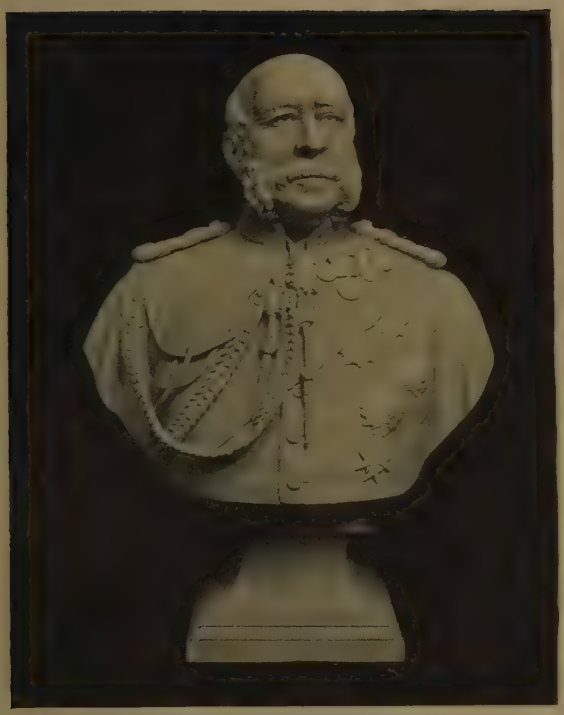
THE HON. W. F. D. SMITH, M.P.

WALTER W. OULESS, R.A.

72×51

CHRISTMAS EVE.

STANHOPE A. FORBES, A.R.A.



Life-size

H.R.H. THE DUKE OF CAMBRIDGE, K.G.

F. J. Williamson.

30 × 20

OUT OF REACH.

Fred. Morgan.

45 × 60

THE WEALTH OF ENGLAND: THE BESSEMER PROCESS OF MAKING STEEL.

W. H. Y. Titcomb.

48×72

ALPINE MEADOWS.

J. MacWhirter, R.A

(The Picture and Copyright are the Property of Messrs. T. Agnew and Sons.)

60 × 90

CANTUS EVANGELII.

A. Chevallier Tayler.

40 × 60

THE SLEEPY RIVER SOMME.

ALFRED EAST, R.I.

18 × 21

THE MESSAGE.

SIR EDWARD J. POYNTER, P.R.A.

(The Picture and Copyright are the Property of Mr. T. Richardson, 43, Piccadilly.)

35 × 65

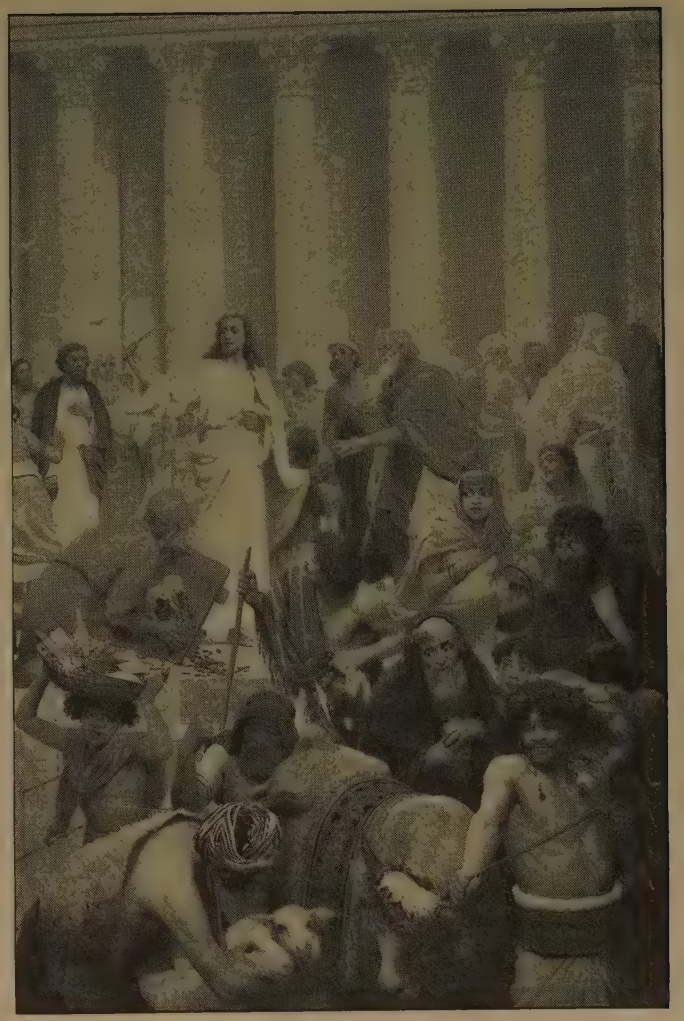
PURITANS.

EDGAR BUNDY, R.I.

20×18

SUNDAY NIGHT.

EDWARD STOTT.



75×49

"THE ZEAL OF THINE HOUSE" (Psalm lxix. 9).

HORACE VAN RUITH.

72 × 36

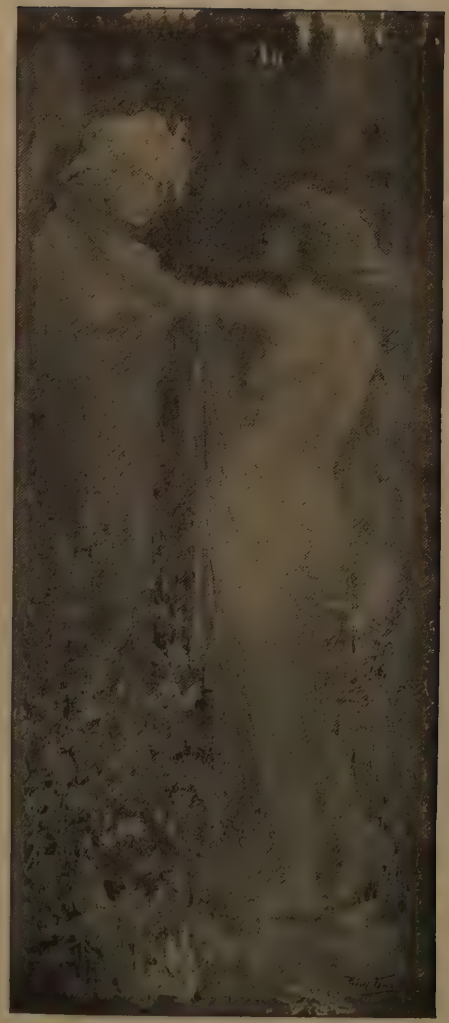
MRS. PIFFARD.

LAURENCE KOE.

48 × 33

THE VISCOUNTESS MAITLAND.

MRS JOPLING.



81 × 36

"COME, ENCHANTMENT OLD, WHOSE SPELLS HAVE STOLEN MY SPIRIT."

ROBERT FOWLER, R.I.

36 × 60

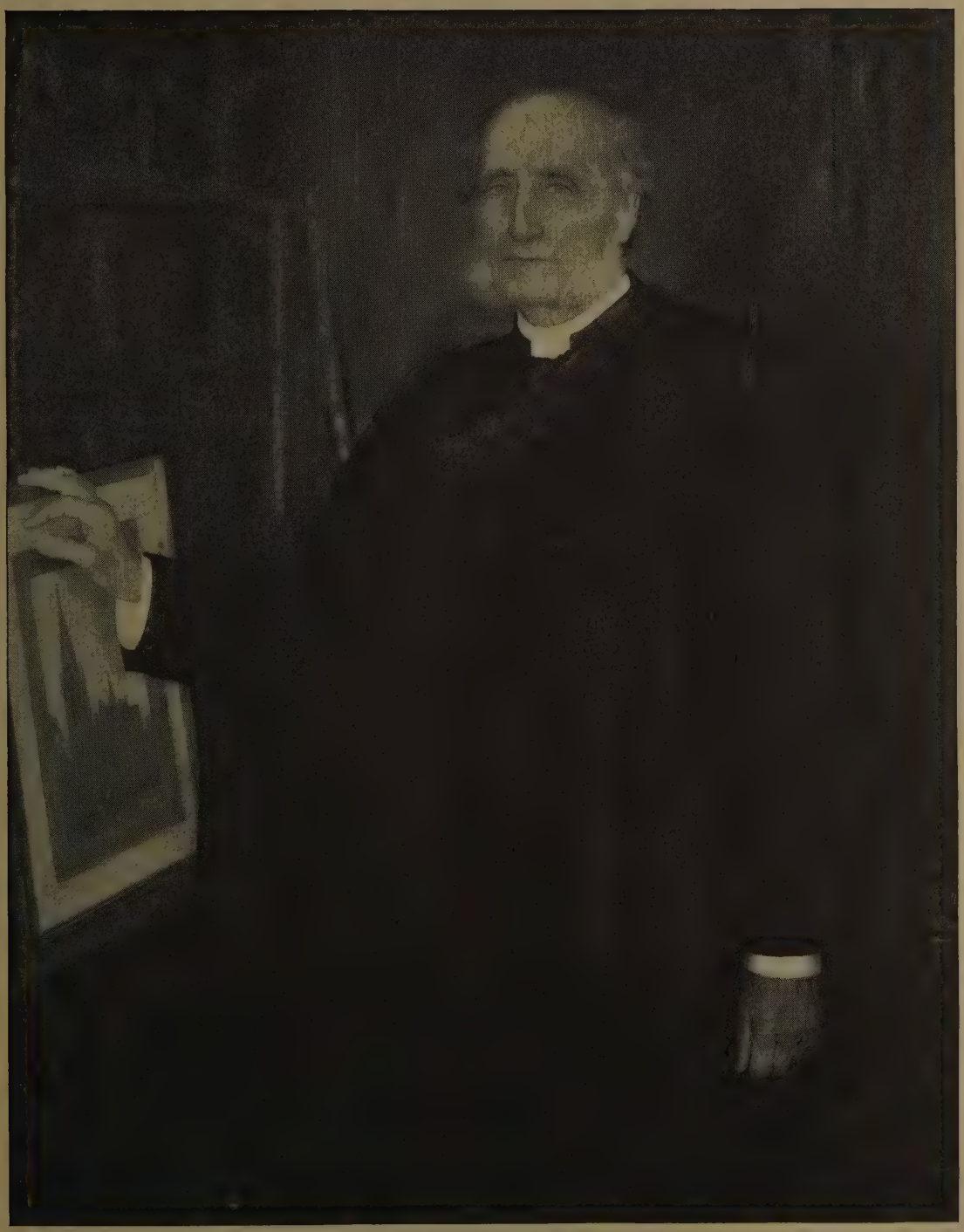
MISSION TO DEEP-SEA FISHERMEN.

Edwin Hayes, R.H.A., R.I.

50 × 40

MRS. ADOLPH TUCK.

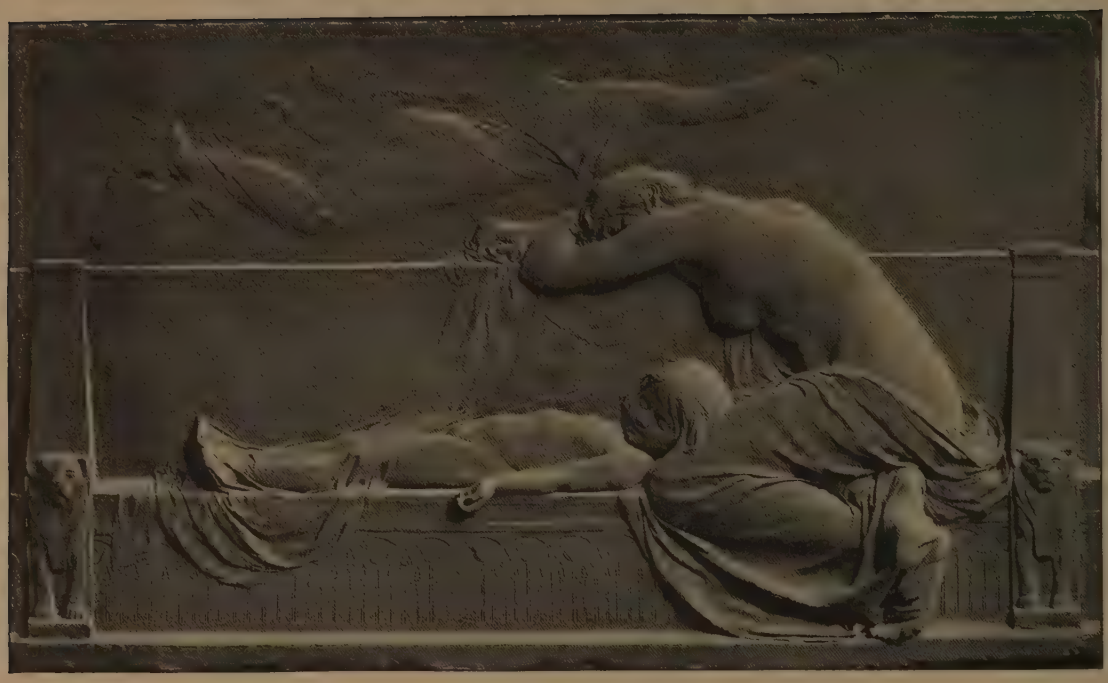
SOLOMON J. SOLOMON, A.R.A



50 × 40

THE REV. NEWMAN HALL, D.D.

HERBERT A. OLIVIER.



THE DEATH OF THE FIRST-BORN (*Bronze*).

ARTHUR G. WALKER.

48 × 60

A SUMMER MORNING.

RUPERT C. W. BUNNY.

60×32

THE HEIR TO ALL THE AGES.

T. C. Gotch.

30 × 25

THE MOTHER.

GEORGE CLAUSEN, A.R.A.

(By Permission of Messrs. Boussod, Valadon and Co., the Owners of the Copyright.)

30 × 52

SPRINGTIDE.

Jessie A. Titcomb.

25 × 30

THE SHEPHERDESS (*Water-Colour*).

The Late T. Hope McLachlan.

46 × 60

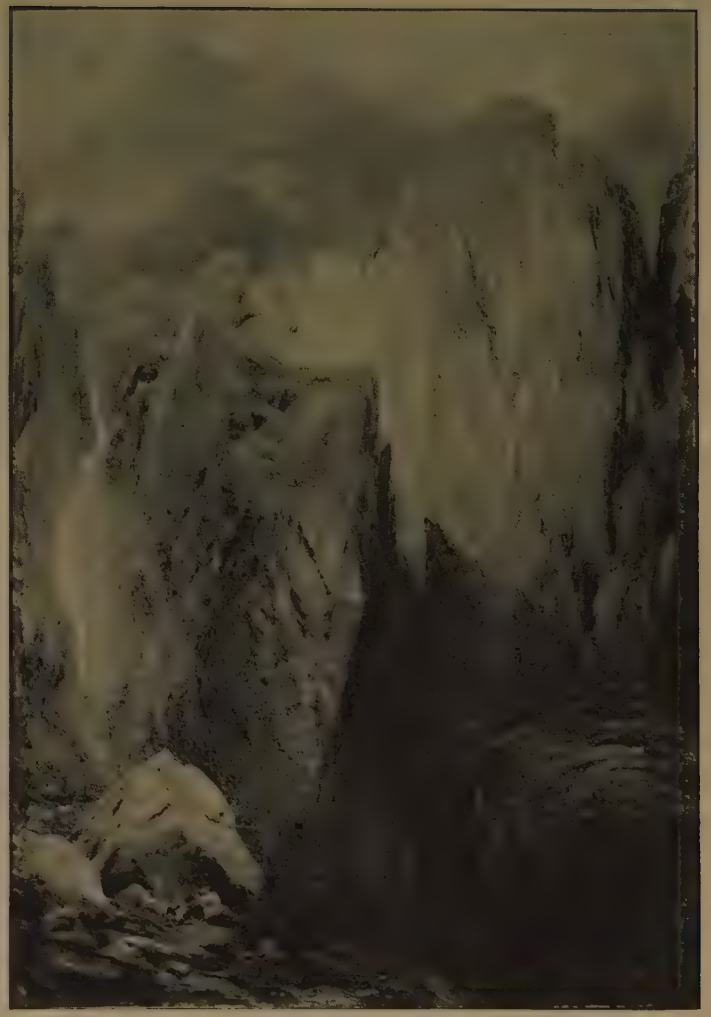
NIGHTFALL.

JULIUS OLSSON.

30 × 25

MRS. ERNEST CHAMBERS.

HENRY T. WELLS, R.A.



58 × 40

THE STRENGTH OF THE HILLS.

H. CLARENCE WHAITE.

48 × 72

THE WINDMILL.

YEEND KING, R.I.

57×84

TUCKING A SCHOOL OF PILCHARDS ON THE CORNISH COAST.

PERCY R. CRAFT.

45 × 35

OSWALD, SON OF ARCHIBALD E. SCOTT, ESQ.

W. R. Symonds.

30 × 21

PRAYING FOR ICELAND FISHERMAN (*Water-Colour*).

H. Caffieri, R.I.

48 × 72

A CORNER OF OLD ENGLAND.

C. E. Johnson, R.I.

(Mr. Arthur Lucas, of New Bond Street, will publish an Engraving of important size of this Picture.)

42 × 72

AUTUMN FLOODS.

ERNEST A. WATERLOW, A.R.A.

30 × 42

TRIAL FOR BIGAMY.

EYRE CROWE, A.R.A.

52 × 42

LILIAN, DAUGHTER OF W. H. DAWSON, ESQ.

HERBERT J. DRAPER.

30 × 48

THE HEAD OF GLEN NEVIS.

DOUGLAS ADAMS.

30 × 61

THE DAY BEFORE THE FAIR.

WRIGHT BARKER, R.B.A.

Life-size

HENRY C. STEPHENS, ESQ., M.P. (*Marble*).

H. H. Armstead, R.A.

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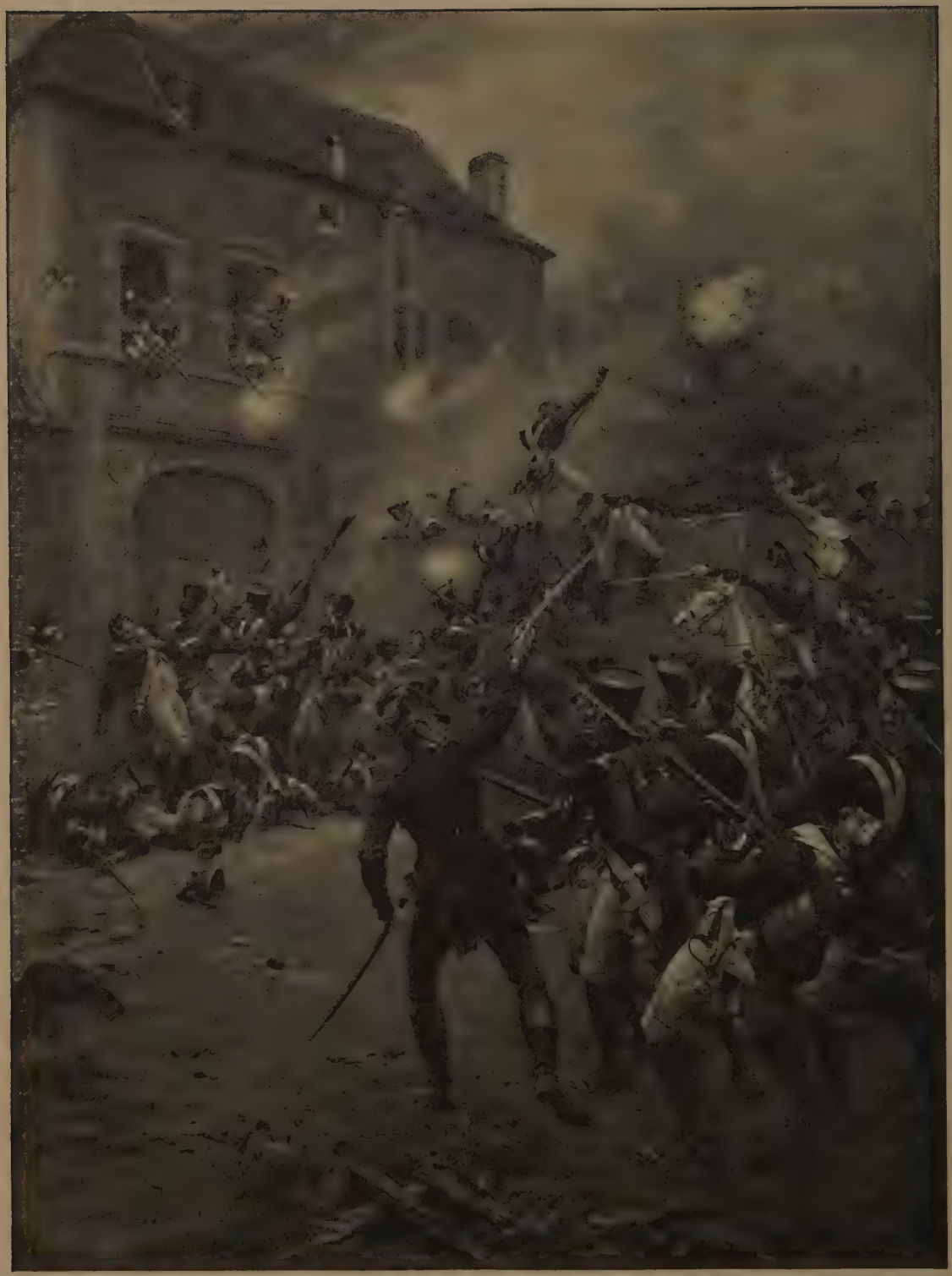


THE ATTACK ON THE GATEHOUSE OF THE CHÂTEAU OF HOUGOUMONT, WATERLOO.

ERNEST CROFTS, R.A.

ROYAL ACADEMY PICTURES, 1897.

PART IV.

THE RED BRIDGE.

FRANK WALTON, R.I.

20 × 10

GOING TO WORK.

CLAUDE HAYES.

40 × 50

IN HOLLAND PASTURES.

CARLETON WIGGINS.

24 × 18

A FAIR MUSICIAN.

"Oh my love is like the melodie
That's sweetly played in tune."

G. A. Storey, A.R.A.

48 × 72

LOST.

C. Napier Hemy.

24×36

A RED ROOM IN HOLLAND.

STANHOPE A. FORBES, A.R.A.

SIDNEY COLVIN, ESQ.

(Painted for the Society of Dilettanti.)

SIR EDWARD J. POYNTER, P.R.A.

44 × 34

"LET ZEPHYR ONLY BREATHE, AND WITH HER TRESSES PLAY."

HUGH DE T. GLAZEBROOK.

50 × 72

THE SILENCE OF MORNING.

ALFRED EAST, R.I.

20 × 21

AUTUMN MORNING : PLOUGHING.

GEORGE CLAUSEN, A.R.A.

(By Permission of Messrs. Boussod, Valadon and Co., the Owners of the Copyright.)

11 × 11

FRIENDLY CRITICS.

STUART G. DAVIS.

36 × 28

THE RT. HON. LORD MONK-BRETTON.

(First Chairman of East Sussex County Council.)

F. W. W. I PHAM, R.I.

(A replica is to be placed in the County Hall, Lewes, by subscription.)

ILAM, NEAR DOVEDALE: STUDY.

JAMES SANT, R.A.

50 × 40

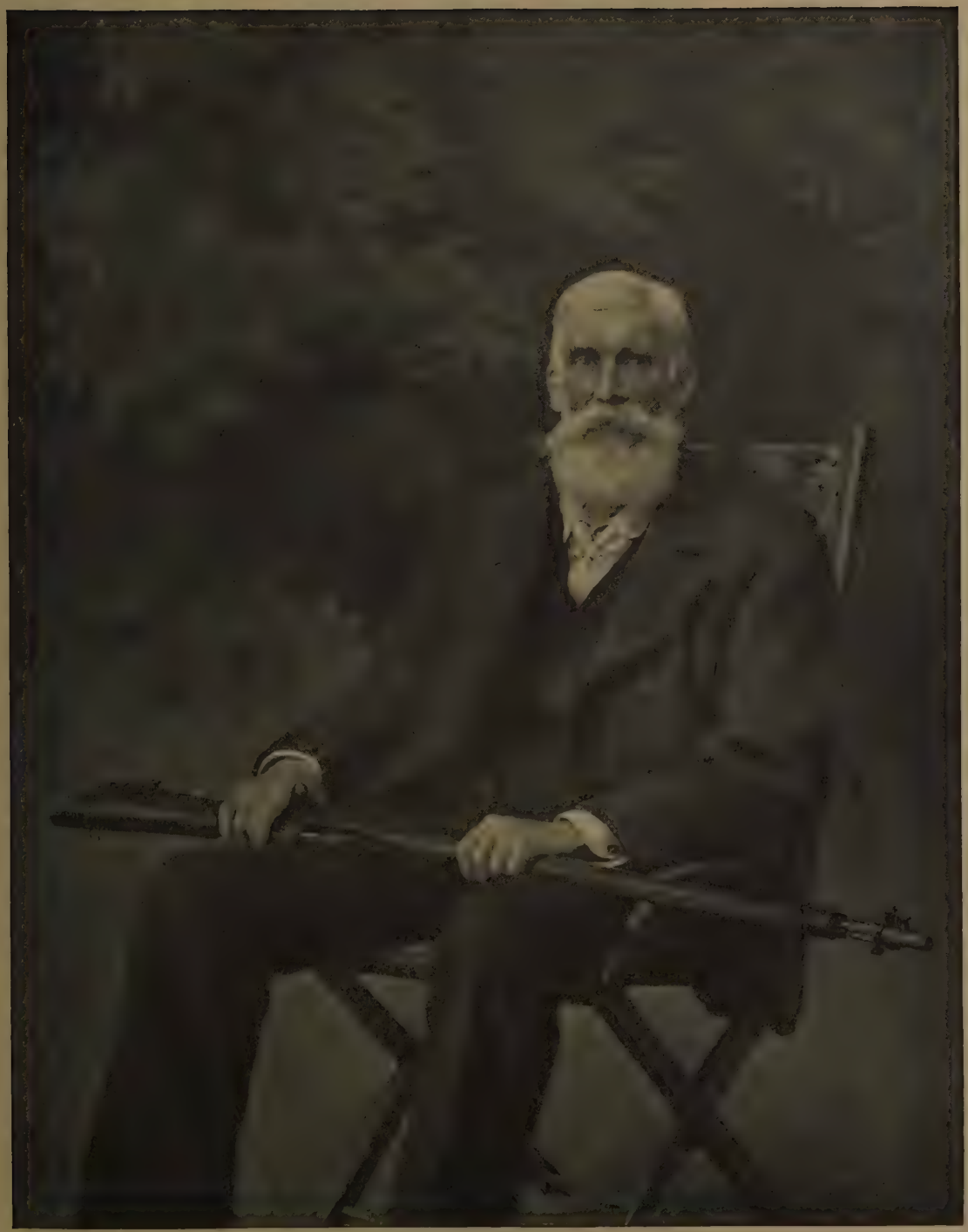
MRS. WALTER ARMSTRONG.

WALTER OSBORNE.

2 feet high

FIGURE FOR BASE OF CANDELABRUM.

HENRY A. PEGRAM.



56 × 44

THE LATE COLONEL SIR H. ST. JOHN HALFORD, BART, C.B.

Hon. John Collier.

25 × 30

DOROTHY ELEANOR, DAUGHTER OF JAMES D. K. MacCALLUM, ESQ.

G. F. Watts, R.A.

30 × 50

A REVERIE.

EDWARD S. HARPER.

50 × 61

PASSING THE DOCTOR.

RALPH HEDLEY.

(The Picture and Copyright are the Property of Messrs. Forman and Sons, Nottingham.)

42 × 72

THE POOL IN THE WOOD, HELMSDALE.

COLIN HUNTER, A.R.A.

57 × 96

CHILDHOOD

CHARLES SIMS.

44 × 26

ALEC FORBES.

ELIZABETH STANHOPE FORBES.

36 × 28

MISCHIEF: A PORTRAIT.

G. A. STOREY, A.R.A.

30 · 72

HOUGHTON MILL, ON THE OUSE.

Ernest Parton.

31 × 52

BARRY DOCKS.

W. L. Wyllie, A.R.A.

36 × 50

ELOPED.

ARTHUR C. COOKE.

50 × 30

EVENING (*Water-Colour*).

GEORGE COCKRAM.

45 × 75

THE MILL: MOONLIGHT

J. NOBLE BARLOW.

55 × 39

MRS. DONALDSON.

LUKE FILDES, R.A.

34 × 52

TENDING TURKEYS: A FARM IN DORSET.

ARTHUR MEADE.

36 × 54

THE CROFTER'S HOME.

J. YOUNG HUNTER.

Life-size

HERBERT SPENCER, ESQ. *(Bronze)*

E. ONSLOW FORD, R.A.

48 × 72

DEESIDE.

DAVID MURRAY, A.R.A

37×54

A MOTHERS' MEETING IN THE COUNTRY.

J. B. Burgess, R.A.

18 · 96

FLOW'RY MAY.

"Woods and groves are of thy dressing,
Hill and dale doth boast thy blessing."

H. W. B. Davis, R.A.

54 × 46

A FLOOD.

Fred Morgan.

48 × 40

MRS. CHARLES R. WHITTY.

James Sant, R.A.

21 × 48

CASTEL MOEL, ISLE OF SKYE.

JOHN BRETT, A.R.A.

36 × 60

"AND THERE WAS A GREAT CRY IN EGYPT" (Exodus xii. 30).

ARTHUR HACKER, A.R.A.

21×36

A SUMMER AFTERNOON.

"The fragrant hay so sweetly scents the breeze."

T. Sidney Cooper. R.A.

54 × 72

MATERNITY.

T. B. Kennington.

38 × 46

THE ANSWER.

PHILIP H. CALDERON, R.A

36 × 28

MASTER ALEC BOND.

W. Llewellyn.

Life-size

THE AGE OF INNOCENCE (*Bronze*).

Alfred Drury.

50 × 40

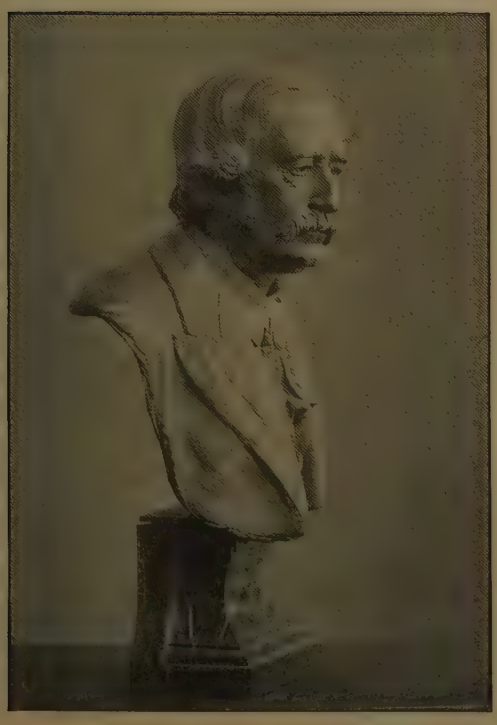
REV. CANON AINGER, MASTER OF THE TEMPLE.

HUGH G. RIVIERE.

48 × 72

FROM SEA-SHORE TO MOUNTAIN PEAK, MORECAMBE BAY.

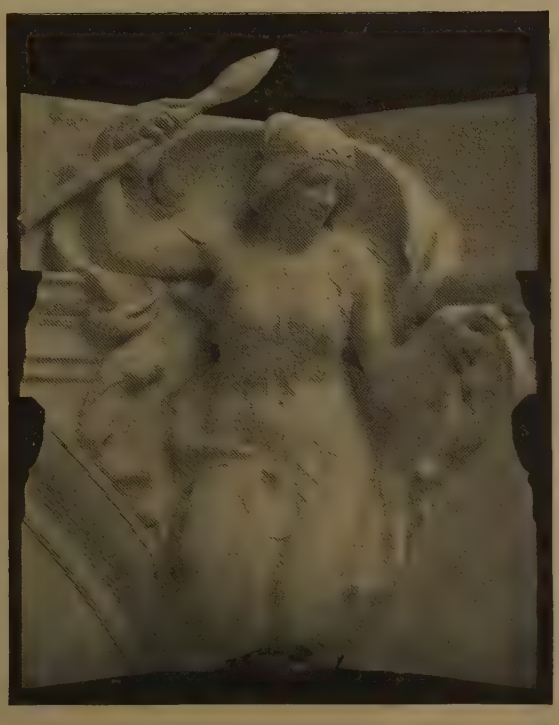
J. Buxton Knight.



2 ft. 6 in. high

THE LATE PHILIP H. RATHBONE, ESQ. (*Bronze*).

Charles J. Allen.



INDUSTRY.

(*For the Town Hall, Oxford.*)

F. E. E. Schenck.

Life-size

A PORTRAIT BUST.

E. Onslow Ford, R.A.

36 × 28

H. T. W.

Henry T. Wells, R.A.

48 × 36

JERVOISE, SON OF ARCHIBALD E. SCOTT, ESQ.

JAMES SANT, R.A.

50 × 40

ISABELLA.

HENRIETTA RAE (MRS. ERNEST NORMAND).

ROYAL ACADEMY PICTURES, 1897.

PART V.

50 × 49

THE SEA-MAIDEN.

ARTHUR HACKER, A.R.A.

[Copyright is in every case strictly reserved.]

21 × 18

THE DAUGHTER OF THE REGIMENT.

G. A. Storey, A.R.A.

30 × 40

FAIR DECEIVERS.

C. Haigh Wood.

21 × 18

JEALOUSY.

Fannie Moody.

48 × 32

MISS ISOBEL DONALDSON.

Colin Hunter, A.R.A.

48 × 84

AFTER MIDNIGHT MASS, FIFTEENTH CENTURY.

GEORGE H. BOUGHTON, R.A.

48 × 72

THE END OF A LONG DAY.

H. Whittaker Revile.

51 × 40

CLOUD AND CRAG.

JOSEPH KNIGHT, R.I.

60 × 40

THE DREAMERS.

TOM MOSTYN, R.B.A.

40 × 50

THE WINDING MEDWAY.

W. L. Wyllie, A.R.A.

29 × 48

SUMMER FLOWERS.

ERNEST A. WATERLOW, A.R.A.

41 × 70

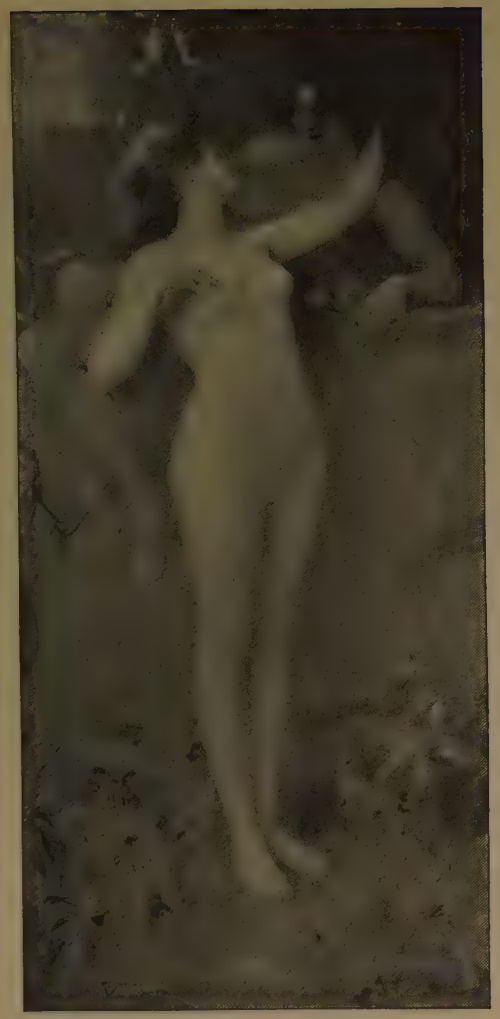
THE COMFORTER.

Byam Shaw.

THE JOWETT MEMORIAL.

(To be placed in Balliol College Chapel, Oxford.)

E. Onslow Ford, R.A.



90×42

AN IDYLL.

Richard Jack.

84×46

KENNETH MACKENZIE, ESQ.

Niels M. Lund, R.B.A.

48×21

ALONE.

J. H. Henshall, R.W.S.

MRS. KENNETH MACKENZIE.

JAMES SANT, R.A.

"AT THE FIRST TOUCH OF WINTER SUMMER FADES AWAY."

VAL C. PRINSEP, R.A.

30 × 25

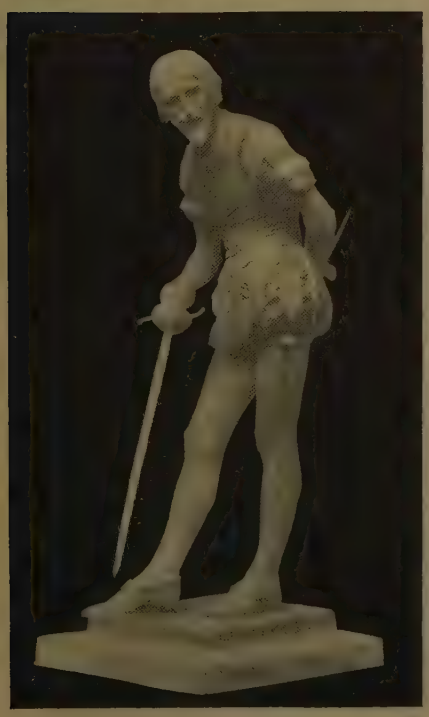
PATIENCE.

GEORGE W. JOY

60 × 81

THE VALLEY OF FLOWERS.

ARTHUR H. BUCKLAND.



THE DUELLIST (*Statuette, Silvered Bronze*).

PAUL R. MONTFORD.

12 × 8

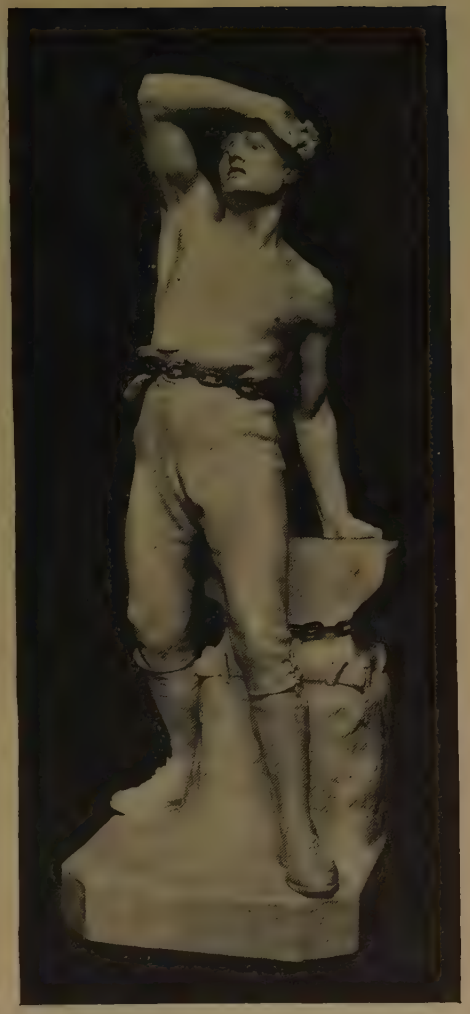
NARCISSI (*Water-Colour*).

W. J. MUCKLEY.

48 × 72

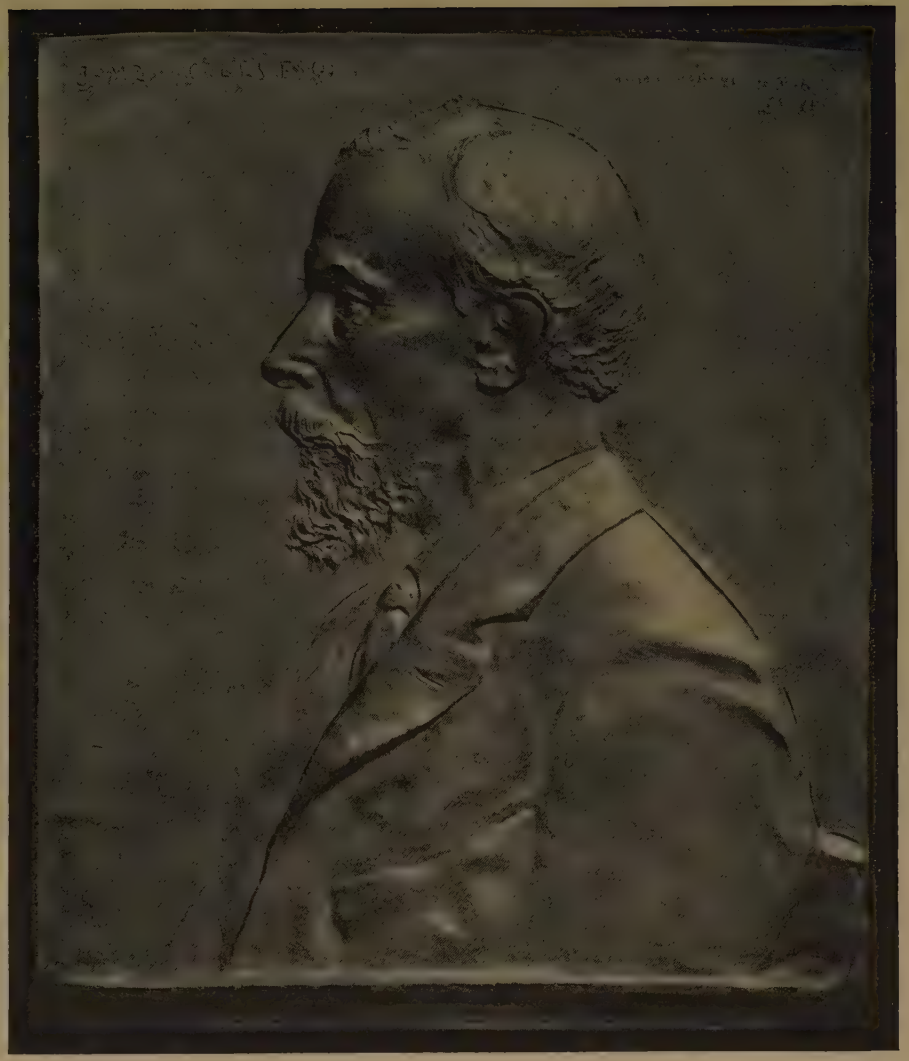
O'ER THE BRAE OF BALQUHODDER.

T. Sidney Cooper, R.A.



KARL THE MARTYR (*Statuette*).

FRANK FISHER.



2 ft. 6 in. high

JAMES ECCLES, ESQ. (*Bronze*).

W. HAMO THORNYCROFT, R.A.

23 × 17

JOHN CROMPTON, ESQ.

SEYMOUR LUCAS, A.R.A.

31 × 26

BROUGHT TO LIGHT (*Water-Colour*).

FRED ROE.

48×72

GLASGERION.

"Glasgerion 's ta'en his harp in hand
Till he's harpit them a' asleep,
A' except the young Princess,
Whom love did waking keep.

"And first he has harpit a grave tune,
And eyne he has harpit a gay,
And mony 's the sigh and the loving word
That passed atween them twae."—*Old Ballad.*

G. Sheridan Knowles, R.I.

33 × 58

CALYPSO'S ISLE.

HERBERT J. DRAPER.

64 × 96

ETON, FROM THE ROYAL LIBRARY, WINDSOR CASTLE, SHOWING THE TOWN OF WINDSOR CRICKET FIELD.

FREDERICK GOODALL, R.A.

56 × 40

THE BAILIFF'S DAUGHTER OF ISLINGTON.

"Then all the maids of Islington went forth to sport and playe,
All but the bayliffe's daughter deare, she secretly stole awaye."

W. Hatherell, R.I.

72 × 42

"OUR AIN BONNY BAIRN."

GEORGE H. NEALE.

27 × 22

CAPTAIN H. E. WALTER, 10TH REGIMENT *(Chalk Drawing)*.

SEYMOUR LUCAS, A.R.A.

20 × 30

UNANNOUNCED.

J. HAYNES-WILLIAMS.

 (By Permission of Messrs. Landeker, Lee and Brown, Worship Street, London, who are publishing a large Photo-Engraving.)

76 × 44

THE TEMPTATION OF ODYSSEUS.

T. R. Spence.

36 × 68

THE RETURN OF THE VIKINGS.

B. E. Ward and A. Lewis.

28 × 36

THE LITTLE SWINEHERD.

G. P. Jacomb-Hood.

76 × 99

1815: THE CAPTIVE EAGLE.

Corporal Styles, of the Royal Dragoons, passing through the disintegrated ranks of Picton's Division with the eagle captured by his regiment during the charge of the Union Brigade.

40 × 60

BANKS OF THE UPPER WYE.

H. W. B. Davis, R.A.

HYLAS AND THE NYMPHS.

J. W. Waterhouse, R.A.

(By Permission of the Trustees of the Manchester City Art Gallery.)

21×27

TIGRESS AND CUBS AT A TORRENT.

JOHN M. SWAN, A.R.A.

72 × 56

BESIDE GREEN WATERS.

H. S. Tuke.

30 × 24

MRS. CHARLES GOETZ.

Rudolph Lehmann.

36 × 60

THE ROAD TO PARADISE.

E. Matthew Hale.

60 × 48

MARY CAROLINE, DUCHESS OF SUTHERLAND.

FREDERICK GOODALL, R.A.

56 × 38

"Now Spring has clad the groves in green,
And strewed the lea wi' flowers."

REGINALD VICAT COLE.

46 × 60

THE CARESS.

A. M. Talmage.

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